

Nils Erik Gjerdevik

Stalke Kunsthandel/Galleri
Vesterbrogade 14A

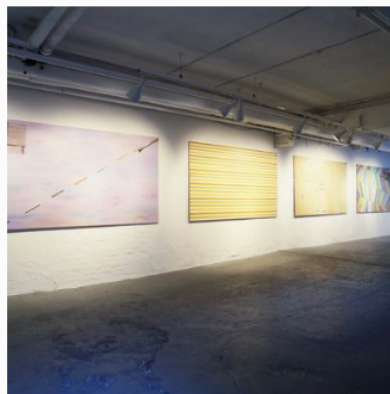
29.11. to 21.12.1996

Nils Erik Gjerdevik presented a series of paintings dominated by repeated stripe patterns, where systematic structures were interrupted by small figures, signs, and emblematic interventions. The fields of color and rhythm created a sensuous, almost vibrating surface in which order and displacement coexisted.

In her review for Det Fri Aktuelt, Kristine Kern pointed to how the regular structures were subtly “disturbed” in a way that opened the paintings to both movement and narrative. She emphasized that the stripes functioned not merely as a formal device, but as a field in which traces of action and gesture—almost like fingerprints—emerged within the pictorial surface.

The exhibition could be read on multiple levels: as an investigation of the materiality of painting and as a reflection on fragmented visual narrative. According to Kern, a particular tension arose in the encounter between the strictly ordered and the unpredictable, where the paintings never resolved into a single, unified story but remained open and ambiguous.

Gjerdevik’s exhibition thus appeared as a precise exploration of the possibilities of painting within the field between repetition and rupture, between system and sensory experience.



Nils Erik Gjerdevik, exhibition views, 1996, Stalke Galleri.